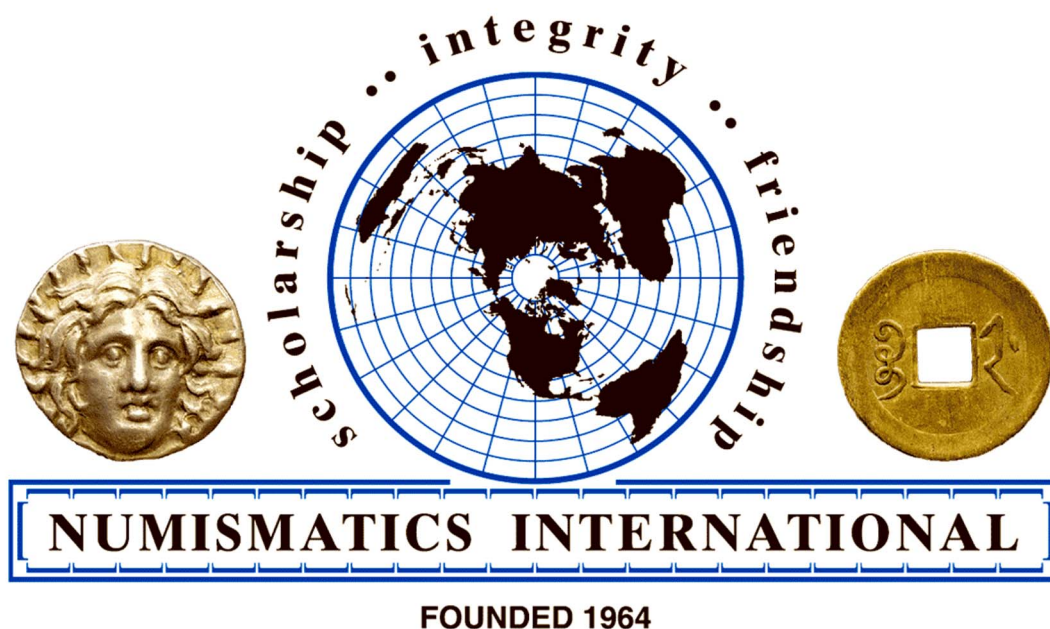


NI Bulletin

A Publication of Numismatics International Inc.

Volume 51 Nos. 11 / 12



November / December 2016
\$4.00

Board of Governors

Chairman & Past-President: James Terry
President: Carl Young
Vice President: Peter Goldman
Secretary: Christopher Carson
Treasurer: Don Douglas
Director at Large: John Stich

All past Presidents are members of the Board of Governors.

Appointed Staff

NI Bulletin

Editor Emeritus: Marvin L. Fraley

Editor: Herman Blanton
P.O. Box 247
Mount Vernon, OH 43050
e-mail: hblanton@yahoo.com

Article Editor: Alan Luedeking

Index Editor: Christopher D. Carson

Librarian, NI Library

David Gracey
PO Box 570842
Dallas, TX 75357-0842
librarian@numis.org

Curator, NI Reference Collection

Carl Young

Membership Chairman

John Christian
P.O. Box 570842
Dallas, TX 75357-0842
membership@numis.org

Auction Manager, NI Bid Sales

Carl Young
P.O. Box 810521
Dallas, TX 75381-0521
auctions@numis.org

Publications Chairman

John Vandigriff

Book Sales

booksales@numis.org

Archivist

Ross Schraeder

For information about Numismatics International, please see the website at: www.numis.org
For comments or questions, please contact by email to membership@numis.org or mail inquiries to:

Numismatics International
P.O. Box 570842
Dallas, TX 75357-0842

Objectives of Numismatics International

Numismatics International is a non-profit educational organization. Its Objectives are: to encourage and promote the science of numismatics by specializing in areas and nations other than the United States of America; to cultivate fraternal relations among collectors and numismatic students; to encourage and assist new collectors; to foster the interest of youth in numismatics; to stimulate and advance affiliations among collectors and kindred organizations; and to acquire, share, and disseminate knowledge.

Membership Fees: Full Membership (Paper and Digital) \$30 per year. Digital Only Membership \$15 per year. Life Time Membership, \$300.00 one-time payment. Membership fees are payable by mail: Numismatics International, P.O. BOX 570842, Dallas, TX 75357-0842 or via PayPal at: membership@numis.org.

ISSN: 0197-3088 Copyright 2016

Numismatics International, P.O. Box 570842, Dallas, TX USA 75357-0842

Numismatics International Bulletin

Volume 51

November / December 2016

Numbers 11 / 12

A New Milestone for the NI Bulletin	160
Library News	160
Book News and Reviews.....	181
Eric C. Hodge	
<i>Three Brazilian Coins Countermarked for Use in Scotland</i>	152
Dix Noonan Webb	
<i>Farthing (1654) Issued by Tobias Knowles</i>	158
Stacks Bowers Galleries	
<i>“Phoenix” Token in Gold.....</i>	159
Paul Oostervink	
<i>The Alchemist’s Medallion of Leopold I – 1677</i>	161
Robert Ronus	
<i>Mysterious Countermarks on 16th-18th Century European Coins.....</i>	170
<i>Salzburg Coins with Die Numbers</i>	176
Fritz Rudolf Künker GmbH & Co. KG	
<i>Capture of Cartagena: Bronze Medal 1697.....</i>	178
<i>Ludwig II of Hungary: Silver Medal (1526)</i>	179

This is the final edition for 2016 and I hope that you enjoy it. We have some very good and useful articles including two book reviews. Paul Oostervink’s article on the “Alchemist’s Medallion” is a real treasure. I’ve personally been interested in this medallion ever since first becoming aware of it many years ago. One sees reference to it from time to time and occasionally comes across an article about it but Oostervink’s has much information, more than most, and it has beautiful images. Eric Hodge graces these pages again with illuminating and useful information on countermarked coins, specifically regarding Brazilian host coins. Robert Ronus offers two articles on European coins both of which involve countermarks in some way. Finishing out the bulletin we have selected reprints from three auction houses.

On behalf of the board of governors and for the bulletin staff I wish each of you the best for the coming New Year.

Herman Blanton

Three Brazilian Coins Countermarked for Use in Scotland

Eric C. Hodge, NI #2784

In late 2009 three Brazilian coins with Scottish Merchant countermarks were offered for sale to a Brazilian collector. To check the authenticity of the countermarks, the collector contacted the Secretary of the British Numismatic Society who forwarded the details to me. The three coins are illustrated below in figures 1-3.

- 1) Brazilian 960 reis 1816 mint mark B (Bahia), over struck on Mexico City 8 Reales. Merchant countermark on the obverse: **J · LECKIE CAMPSIE.** around 5/. (Fig. 1).
- 2) Brazilian 960 reis 1818 mint mark R (Rio), over struck on Potosi 8 Reales, 1795. Merchant countermark on the obverse **J & A. MUIR * GREENOCK. *** around 4/6. (Fig. 2). There is also a large incuse 5 stamped close to 4 o'clock. (Fig. 9).
- 3) Brazilian 960 reis 1816 mint mark B (Bahia), over struck on Lima 8 Reales. Merchant countermark upside down on the obverse **Mc.G & C. PAISLEY** around 5/. (Fig. 3). There is also another mark towards 8 o'clock (Fig. 3 inverted) which is suspiciously like a Mozambique countermark (Crown over LM). (Fig. 13).



Fig. 1



Fig. 2



Fig. 3

All three coins were offered from a source in Spain. The Brazilian collector reported the following.

“All host coins seem to be original pieces, quite common dates. Coins are not exactly cleaned but all 3 present evidence of strong handling (high reliefs somewhat polished and clean). Interesting ageing aspect of the countermarks. Recently, many other suspicious and or false countermarks have been offered coming from Spain and Portugal. Examples are the Brazilian crowned values of 120, 160, 480, 600, 640 Reis and etc. countermarked on Portuguese and Spanish silver coins from before 1680. A recent suspicious countermark seen on eBay is one said to be from Haiti (which is not catalogued) applied on 960 Reis and 8 Reales pieces. The offeror of these 3 Scottish countermarks informed me that they were from a very old collection and many more would exist. In fact, many Maria Theresa pieces countermarked with Arabic countermarks were offered

and sold. Other Spanish 8 Reales with very unusual countermarks from Mexico were also sold from Spain. Could they be from this big collection?"

If any reader has more information on a special 'big collection' recently or currently offered in Spain I would be very interested to hear of any further details surrounding provenance and sale outlets.

The results of the investigation on these three Scottish countermarks are as follows.

- 1) J. Leckie Campsie (Fig. 4). A similar mark was seen on a Spanish American dollar of Ferdinand VII of Potosi 1809 PJ (Fig. 5) in March 2008, when it was sent from the owner in Spain to Spink in London for perusal. I, amongst others, was sent images and it was agreed it was counterfeit. Michael Dickinson wrote an exhaustive article on the coin in the *Spink Numismatic Circular* for May 2010, pages 70-72, entitled 'A New but False Countermark for J. Leckie of Campsie, Stirlingshire, with Notes on Other Forgeries in the Countermark Series'. There is only one known 'original' Leckie countermark, (Fig. 6) with a provenance back to 1946 (though Dickinson gives a provenance back to Richard Peltzer, (1926-1927) based on a note against lot 725 in the Lingford sale, *Glendining* October 24-26, 1950, which states 'Ex Peltzer (not in his sale) and Cokayne collections.' There is no reference to Peltzer in the Cokayne sale, lot 141 *Glendining* July 17-18, 1946.) It was finally in the Manville collection and is now in the British Museum.

In the 'original' (Fig. 6) the central M down strokes touch the base line. In both the other coins (Figs. 4 & 5) this is not the case. Also, as highlighted by Dickinson on page 70 of his article, the circle of beads around the value is slightly irregular. In fact on both figs. 4 & 5 the bead to the right of the stop of the value is out of alignment. On a detailed review, these two marks (Figs. 4 & 5) appear to be from the same puncheon and neither have any provenance. Both have recently appeared from a source in Spain with a 'convenient' three year gap.

With only one 'original' it is difficult to be certain, but it is also an easy target for the counterfeiter.



Fig. 4 (Fig.1 enlarged)



Fig. 5



Fig. 6

© The Trustees of the British Museum

- 2) J&A Muir (Fig. 7). I wrote an article published in the Spink Numismatic Circular in October 2007 pages 254-55 on another Brazilian coin with this same countermark (Fig. 8). These two Muir marks appear to be from the same puncheon and again with a 'convenient' three year gap before appearing in the market-place. The dotted circles around the values have the same irregularity and have the same dots out of alignment.

Both marks being on unusual hosts, without any provenance and emanating from a Spanish source leaves me in no doubt to them being fake.

The other mark, mentioned at the beginning of the article, close to 4 o'clock, is a large incuse 5. (Fig. 9). It can be clearly seen that the top left of the 5 is over the Muir mark and was, therefore, applied subsequently. When I discussed this mark with Mike Shaw he commented,

I am always suspicious of countermarks which make a point of avoiding each other unless their purpose requires it. As we know, in our series, it is normal and logical for a second countermark replacing the value of a first countermark

to be on top of it. So, if the 5 was an anonymous 5 shillings applied first I would expect it to be centred. If it was to show the value 5 shillings after the Muir 4/6, I would expect it to be on top of 4/6. I know of no other reason for 5 to be stamped on these coins of this period other than to represent the value 5 shillings. To me, it is another likely indication of a forger adding interest/value to his work, but keeping the two countermarks apart is then illogical.

I can only agree wholeheartedly with these comments and add that if the numeral is meant to represent 5 shillings then it should be marked 5/ or 5/- wherever it is placed.



Fig. 7 (Fig. 2 enlarged.)



Fig. 8



Fig. 9

- 3) Mc.G&C. (Fig. 10). This is a really interesting challenge. The mark is very good, compared to the 'originals' (Figs. 11 & 12). There is no dotted circle around the value, just an uninterrupted line, which is much easier to copy.

What we do not have on Fig. 10, however, is the fish-tailing of the lettering as can be seen on Figs. 11 & 12 on the bottom of the letters M and P. Fig. 10 letters have flat bases. The lettering on Fig. 10 is very clean and precise, for example the small c above the dot. The ampersand is also clean but is missing the final flourish on the tail. However, the clincher for me is in the history of the mark makers, as set out in Manville (H.E. Manville's *Tokens of the Industrial*

Revolution (published by Spink on behalf of the British Numismatic Society in 2001)) page 156. There it clearly states that the business supporting these initials ceased trading just before 1816. Once again Harry Manville comes up trumps with the wealth of detail contained within the pages of his book.

So for a Brazilian coin dated 1816 to find its way to Scotland before that date or even the same year is very unlikely, so immediately one is on guard. Couple this with no provenance and an unusual host coin then it becomes very difficult to support a genuine mark.



Fig. 10. (Fig. 3 enlarged.)



Fig. 11

© The Trustees of the British Museum



Fig. 12

© The Trustees of the British Museum

As mentioned at the beginning of this article, there is also another mark towards 8 o'clock which is suspiciously like a Mozambique countermark (Crown over LM) (Fig. 13). This is a good example of countermarks avoiding each other because their purpose requires it, as mentioned by Mike Shaw above. These countermarks, when valid, were placed in different countries for different reasons. The Scottish mark was placed by a private business whereas the Mozambique countermarks were placed by the official government. The usual countermark for Mozambique is a crowned PM but this is not recorded by Krause for a 960 Reis host. There is also a crowned LM countermark, not

recorded by Krause but listed by Hafner. This LM countermark is not usual but the web site indicates that LM could represent Lourenço Marques, the earlier name for the capital of Mozambique. Again in Mike Shaw's words "this might be evidence of a forger 'gilding the lily' by adding an unrecorded (or exceedingly rare) second countermark."

For Hafner see: http://www.theresia.name/en/scm_mozambique.html



Fig. 13 (Fig. 3 enlarged.)

Summary

Further research reveals that more than one source in Spain seems to have heard about this 'important collection'. I am informed that rare countermarks have recently been seen in Seville, Malaga, Madrid, Barcelona and Valencia. None, however, seem to have been sold through any well-known Spanish auction house. I believe that if such a 'big collection' exists, then some coins would be sold by a large well known auction house to get the best price. The secrecy surrounding these sales is a sure sign that something is not right. I believe that if something is too good to be true then it is not true. It seems a good idea to mix good countermarks with counterfeit to create the sort of discussion that we are having.

These fake countermarks seem to be a concerted effort to push them into mainstream Brazilian numismatics. They are all on Brazilian coins and were offered into the Brazilian market. The J. Leckie and J&A Muir have been seen before, but the Mc.G&C. is new and frighteningly good. The lack of provenance and the unusual host coins should immediately trigger a warning that unless conclusive proof is available then the marks will be fake, and most likely made to deceive the modern collector. Add to this the additional marks, perhaps done to confuse and obfuscate the issues over the main marks, then one must be on guard when any rare or unusual marks or hosts are offered for sale.

In a future revision of Manville's work these countermarks should be numbered:

Fig. 1 = M012X. Fig. 2 = M059X. Fig. 3 = M078X.

Farthing (1654) Issued by Tobias Knowles
Dix Noonan Webb



Commonwealth (1649-1660), Farthing [1654], in pewter, issued by Tobias Knowles, “TK” within wreath of roses above shield bearing cross moline, rev. shield bearing Irish harp, sun with rays over and around, 9.00g /6h (Whittell, TCSB March 2015, fig. 2; Cooke 816; BMC 373). Obverse about very fine, reverse fine and free of tin pest, very rare. [Obverse legend around: $\frac{1}{4}$ OVNCE • OF • FINE • PEWTR^R. Reverse legend around: FOR • NECESSARY • CHANGE.—*Editor*.] Tobias Knowles (1601-68), originally from Kingston-upon-Thames, pewterer, served in the army, first for Charles I and then on the Parliamentary side during the Civil War, rising to the rank of captain. With the advent of Commonwealth rule, Knowles petitioned Parliament to be allowed to make farthings for the state and in so doing recover the £5,468 he reckoned it had cost him to support the Parliamentary cause in the War. Initially his efforts came to nothing, probably because David Ramage and his cohort of moneyers in the Tower were already running a very profitable enterprise manufacturing tokens for private merchants. Undaunted, Knowles presented a second petition to ‘his Highnesse the Lord Protector’ in March 1653/4 and then took it upon himself to produce farthings containing a quarter of an ounce of fine pewter. These entered circulation on 26 April 1654, but no authority had been given for their issue and they were prohibited by order of the Council of State through an announcement in the issue of *Mercurius Publicus* for 4-11 May 1654. Knowles is known to have been associated with the band of token manufacturers active during the decline of the Protectorate and the early years of Charles II’s reign and it has been demonstrated by Christopher Whittell that Knowles had a hand in producing the coinage for Lord Baltimore, governor of Maryland, in 1660.

Dix Noonan Webb, Auction Sale: Coins, Paper Money, Tokens and Historical Medals, 8 June 2016, lot 612.

NI

“Phoenix” Token in Gold
Stacks Bowers Galleries



Great Britain. 1/2 Guinea Gold Token, 1812. George III (1760-1820). PCGS Proof-63 Cameo Secure Holder.

Davis-37. Valued at 10 Shillings 6 Pence as indicated on the reverse legends. The only certified proof example and likely the finest extant. Features a mythological phoenix rising from the flames, with the reverse legend YORKSHIRE TOKEN and STANDARD GOLD surrounding the denomination. Struck for Younge, Wilsons & Younge, Sheffield with denticles surrounding the border on both sides. With no gold coinage struck in 1812, this token issue would have been one of the few gold coins with the 1812 date minted in Britain at the time. Issued during the Napoleonic era, while Bonaparte was off getting crushed by the Russians in 1812 and while the British were engaged in the War of 1812 across the Atlantic.

Ex: Baldwin's 125th Anniversary Auction, 13 October 1997, Lot #103.

Stacks Bowers Galleries, August 2016 ANA Session A - Ancient & World Coins Part I, lot 20335.

NI

A New Milestone for the NI Bulletin

The *Numismatic International Bulletin* (NI Bulletin) was initially published in 1966, and has continued to be published on a regular basis for over 50 years. It contains a wealth of important and scholarly information about various numismatic topics.

The NI Bulletins from the current year (2016) and the prior year (2015) are available to members on the NI website (www.numis.org). However, the earlier issues, from 1966 to 2014, are only available in individual members' libraries or in the NI archives. Although there has been an index available at the Yahoo Numismatics site, actual copies of articles were only available upon request from the NI archives, and then a copy could be sent. This was not an efficient way to make available to you the wealth of numismatic information.

The Newman Numismatic Portal (NNP), a non-profit organization housed at Washington University in St. Louis, has the goal to freely share a vast online store of both printed and virtual numismatic resources. Books, periodicals, as well as online forums and auction offerings are captured in one location, freely available, and searchable from anywhere in the world. This makes available unprecedented knowledge to collectors and researchers, to allow greater appreciation for numismatic science. It also allows more clear discernment of fact from fiction.

Numismatics International (NI) is now partnering with the Newman Numismatic Portal. NI has licensed NNP to allow NNP to share the NI Bulletin issues from 1966 through 2014. Topics can be searched, or whole issues of the NI Bulletin can be reviewed. This is a more efficient way to make available the huge amount of information which is in the NI archives. When more recent issues of the NI Bulletin are removed from the NI website, they will be made available at NNP.

We are excited that now NI is able to share its huge library of past NI Bulletins, with a treasure trove of numismatic information. It is now shared with others who have an interest in numismatics, and hopefully will consider joining NI to receive the current and more recent issues, and participate in other NI benefits.

If you wish to look at the older issues of the NI Bulletin, they can be found at <https://nnp.wustl.edu/library/publisherdetail/514285>.



Library News

The NI Library has received the following book from Paul Oostervink:

Catalog number WA40.JBAC:JGVT. *Jeroen en het geld van toen / Bosch and the contemporary dosh*; published by the Jheronimus Bosch Art Center, 2016, 84 pp, illus.

A book review by Oostervink is published in this edition.

This and other books in the NI Library may be borrowed by NI members living in the United States. Please consult the NI website for a catalog of holdings in the NI Library and instructions regarding how to request an item.



The Alchemist's Medallion of Leopold I – 1677

Paul Oostervink, NI #2787

Copyright 2016, Paul Oostervink

Translated by Robert Ronus, NI #LM139

The Kunsthistorisches Museum on Vienna's Maria-Theresien-Platz has a Coin Cabinet on the second floor of this imposing building dating from 1891. This houses the medals and coins collected by the Habsburgs over the centuries, including many masterpieces. One of these masterpieces is undoubtedly the "Alchemist's Medallion" of Leopold I.¹

In September/October 2012 the NI Bulletin (Vol.47, Nos. 9/10) reprinted a short 1890 article about this medallion by Henry Carrington Bolton. I have seen this quite extraordinary medallion in Vienna (as indeed has my translator) and I would like to make a couple of minor corrections to Bolton's article and describe the medallion in much more detail.

This is the most prominent object in the Vienna Coin Cabinet and also one of the largest medallions. It was designed by the South Tyrol diecutter and medallist Johann Permann, active in Vienna from 1657 to about 1694. This Habsburg crown jewel of the Cabinet has only left Vienna three times: China in 1996, Berlin in 2010 and three American cities in 2015 (Minneapolis, Houston and Atlanta). It is perhaps the most impressive and valuable evidence of Man's desire for gold. However much gold is extracted from the earth, Virgil's "cursed hunger for gold" (*auri sacra fames*) is apparently insatiable.²

Medallion



(Image reduced)

The Alchemist's Medallion of Leopold I – 1677

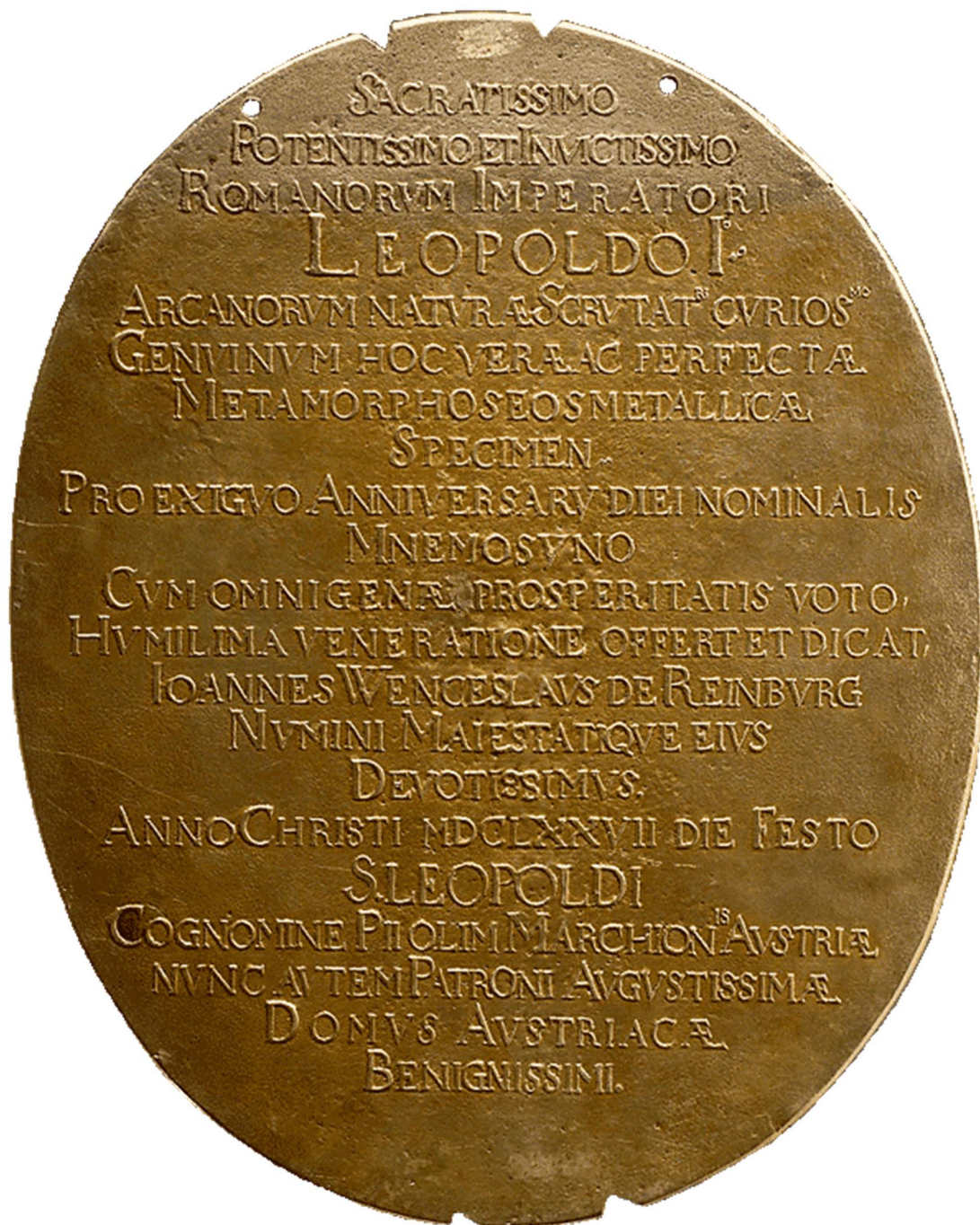
Gold-Silver-Copper

Weight 7200.4 g (15.87 lbs). High oval: height 374 mm (14.72 inches) – width 301 mm (11.85 inches). At 1 o'clock and 11 o'clock close to the edge two holes, on the upper and lower sides close to 12 o'clock and 6 o'clock two cut-wedges.

Production: Casting. Medallist: Johann Permann.

KHM-Museumsverband (KHM Museum Association).

Kunsthistorisches Museum Wien Münzkabinett: 27bß



Obverse: The Alchemist's Medallion of Leopold I – 1677



Reverse: The Alchemist's Medallion of Leopold I – 1677

On the obverse there is a 21 line Latin inscription of praise to the Emperor and his alchemist—‘meticulous investigator of the secrets of nature’—the Bohemian Johann Wenzel Seiler von Reinburg (c. ☼1648-†1681), a favorite of the emperor.

Obv.: SACRATISSIMO / POTENTISSIMO ET INVICTISSIMO / ROMANONORVM IMPERATORI / LEOPOLDO I / ARCANORVM NATVRÆ SCRVTAT(O)RI CVRIOSMO / GENVINVM HOC VERÆ AC PERFECTÆ / METAMORPHOSEOS METALLICÆ / SPECIMEN / PROEXIGVO ANNIVERSARV DIEI NOMINALIS / MNEMOSVNO / CVM OMNIGENÆ PROSPERITATIS VOTO, / HVMILIMA VENERATIONE OFFERT ET DICAT, / IOANNES WENCESLAVS DE REINBVRG / NVMINI MAIESTATIQUE EIVS / DEVOTISSIMVS / ANNO CHRISTI MDCLXXVII DIE FESTO / S.LEOPOLDI / COGNOMINE PIIOLIM MARCHONIS AVSTRİÆ / NVNC AVTEM PATRONI AVGVSTISSIMÆ / DOMVS AVSTRIACÆ / BENIGNISSIMI.

[To the most sacred, powerful and invincible Roman Emperor Leopold I careful investigator of the secrets of nature, Johannes Wenzel von Reinburg, most devoted to the power of his Majesty, offers and delivers in humble veneration an example of a genuine and true and perfect metamorphosis of metal as a trifle for the anniversary of his name day with a wish for prosperity of every kind. In the year of Christ 1677 of the festive day of St. Leopold, the name of the Marquess of Austria.]

The reverse shows in the center the accolated busts of Emperor Leopold I (☼1657-†1705) and Empress Eleonore Magdalena Theresa of Pfalz-Neuberg (☼1655-†1720) - his third wife, surrounded by the legend of: LEOPOLDVS I • IMP[erator] • ROM[anorvm] • ELEONORA • MAGDALENA • T[h]ERES[a] • IMPERA[trix] • R[omanorvm].

Around this central medallion there are three concentric rings with forty portraits of real as well as fictional ancestors of the Emperor, starting with the Frankish King Pharamund (1) and ending with his father Ferdinand III (40), who reigned from 1637-1657. The series begins in the outer ring at the top (12 o'clock) with the portraits 1 to 20, continues with the middle ring with the portraits 21-32 and finishes with the inner ring of portraits 33-40.

The accolated busts of Leopold and Eleonore were taken from a wedding medal designed by Johann Permann in 1676. This medal was the subject of my article in the July/August 2015 NI Bulletin.



Emperor Leopold I and Eleonore

Silver, 67.5 mm/ 12h/ 78.46 g.

KHM-Museumsverband (KHM Museum Association)

Kunsthistorisches Museum Wien Münzkabinett: MK_1015bb

Genealogy and alchemy are the significant features of the Alchemist's Medallion. There was considerable interest in alchemy at the Habsburg court during the reign of Leopold I. The medallion is made of an alloy of gold, silver and copper. The apparent metal metamorphosis depended on the particular characteristics of the metals. Silver retains its color but the appearance of gold can change remarkably with a slight admixture of other substances. Despite the high proportion of gold the medallion has a clearly silvery appearance. When in the presence of the emperor it was dipped in a fluid, possibly nitric acid, the silver and the copper on the surface of the alloy dissolve so that finally only the gold remained. Therefore it seemed that the original silver object had suddenly become pure gold.

There have been no modern analytical investigations of the Alchemist's Medallion. The Micro Analytical Institute of the Technical University in Vienna carried out an inadequate (by modern standards) quantitative analysis in 1932. According to this study, the piece is composed of gold-silver-copper alloy containing about 43.18% silver and 56.82% gold, except that this includes about 8% copper-tin (in short, pure alchemy!). The two triangular wedges cut out at the top and bottom are derived from experiments which may already have been made in 1677. The upper part, which did not come into contact with the liquid, retains its original bright silver color, unchanged to this day.

The first publication about the medallion was by Marquard Herrgott (1694-1762) in 1752. This Benedictine scholar from Saint Blasien (Black Forest) was working in Vienna between 1726 and 1748 as an emissary of the Austrian Estates. During his stay, he worked on the old Habsburg coin treasure among other things. From the remarks and accompanying engraving in his great work *Nummotheca Principum Austria, terms est pars prima tomi II Monumentorum Augusta* (Freiburg in Breisgau 1752) one learns that the medallion at that time hung on chains in a closet of the imperial collection and was shown to visitors. Herrgott did not doubt it was of a case of mistaken identity and remarked that it was presumably an alloy of gold and silver. If the medallion were again subjected to an examination today, it would probably be done using the XRF method.

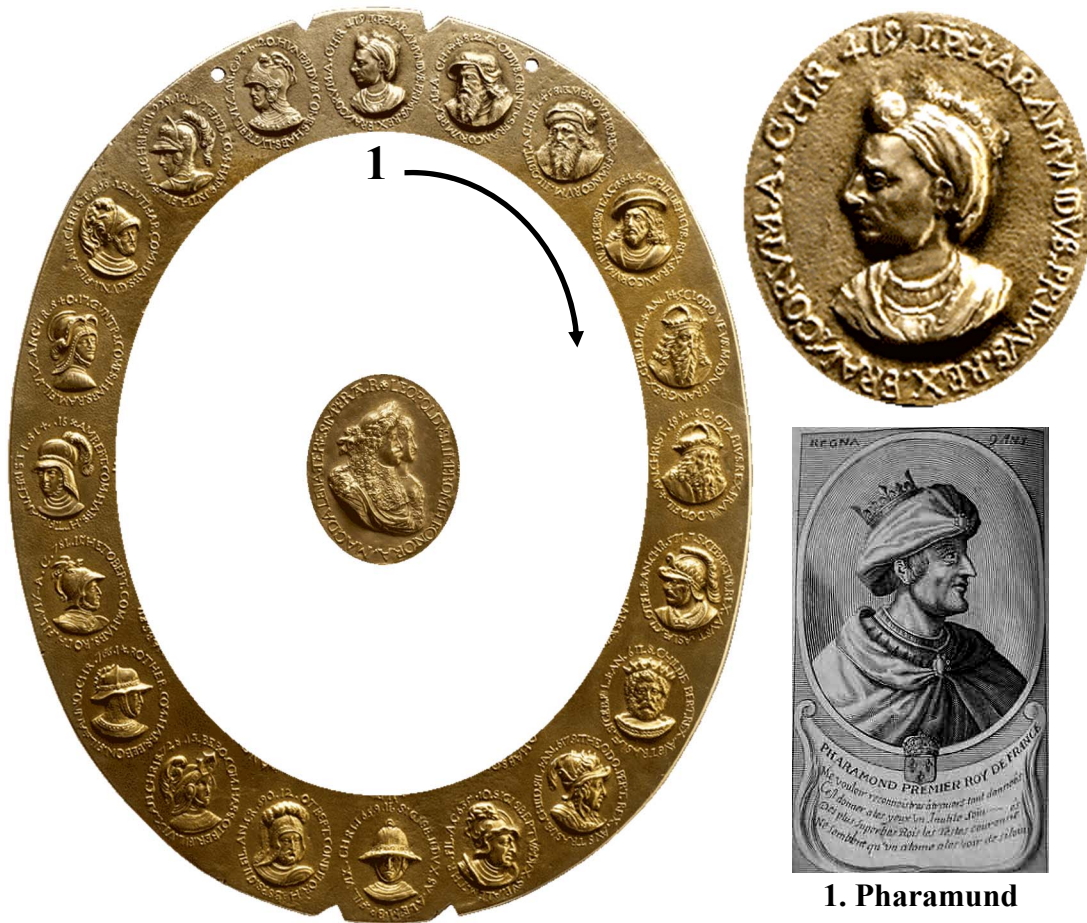
Tradition

The cast alchemist's medallion is in the tradition of other similar pieces. Towards the end of the 17th century a lack of ceremonial medals in Vienna was balanced by cast medals, which gradually became an ancillary activity for different artists. For a long time a tradition of ceremonial medals could not develop due to poor technical conditions and the lack of skilled local diecutters. Johann Permann was early on noted as a medallist. Besides the Alchemist's Medallion there are other works by his hand for members of the imperial house.

Virtually all European courts believed that alchemists in their laboratories could find the Sorcerer's Stone and therewith the path to the key to gold. Some were charlatans, some were genuinely driven by the urge for research. Sometimes they ended up on the gallows (as in Berlin in 1710), sometimes they found something they were not looking for (like Johann Friederich Böttger with Meissen porcelain), and sometimes they even seemed to achieve their goals, such as Johann Wenzel Seiler in Vienna in 1677.

Three rings of the medallion

The outer concentric ring with the portraits 1 to 20 from the top, clockwise:



1. Pharamund

1. Pharamund (c. 370-427)/ 2. Clovis II (394-444), King of the Franks/ 3. Merovech (410-456), King of the Franks of Ysel/ 4. Childric I (410-456), King of the Franks of Ysel/ 5. Clovis I (466-511), King of the Franks/ 6. Clotarius I, the old King of Soissons (511-558), King of the Franks (561)/ 7. Cibert (c. 587)/ 8. Childeric (c. 611)/ 9. Theodor (c. 617)/ 10. Sigisbertus (c. 635)/ 11. Sigisbertus (c. 653)/ 12. Orbert I of Habsburg (c. 690)/ 13. Bebo of Habsburg (c. 728)/ 14. Roderick of Habsburg (c. 766)/ 15. Herbert of Habsburg (c. 781)/ 16. Charlemagne (768-814), King of the Franks (768-814), Emperor of the Roman Empire (800-814)/ 17. Louis the Pious (814-840), King of Aquitaine (781-840), King of the Franks & co-emperor with Charlemagne (813-840)/ 18. Arnulf of Carinthia (845-899), King of East Francia (887-899), Emperor of the Roman Empire (896-899), King of Italy (894-899), Duke of Bavaria (888-897)/ 19. Livithar of Habsburg (c. 929)/ 20. Hynpridus of Habsburg (c. 931).

The middle concentric ring with the portraits 21 to 32 from the top, clockwise:



21. Guntrum

21. Guntram of Habsburg (903-949)/ 22. Betrand of Habsburg (c. 970)/ 23. Rapato of Habsburg (c. 1034)/ 24. Werner of Habsburg (c. 1096)/ 25. Otto II of Habsburg (c. 1111), Holy Roman Emperor, king and emperor (973-983)/ 26. Werner II of Habsburg (1098-1167)/ 27. Albert I of Habsburg (1191) /28. Albert II of Habsburg (1238)/ 29. Rudolf I of Habsburg (1273-1291)/ 30. Albrecht I of Habsburg (1255-1308)/ 31. Albrecht II (1298-1358), Duke of Austria/ 32. Leopold III (1351-1386).

The inner concentric ring with the portraits 33 to 40 from the top, clockwise:



33. Ernst I

33. Ernst I of Habsburg (1377-1424)/ 34. Friederich III (1415-1493), Holy Roman Emperor (1440-1493)/ 35. Maximilian I (1459-1519), Holy Roman Emperor (1493-1519)/ 36. Philip I (1498-1506)/ 37. Ferdinand I (1503-1564), Holy Roman Emperor (1556-1564)/ 38. Charles V (1500-1558), Holy Roman Emperor (1519-1556)/ 39. Ferdinand II (1578-1637), Holy Roman Emperor (1619-1637)/ 40. Ferdinand III (1608-1657), Holy Roman Emperor (1637-1657).

The original Dutch version of this article appeared in *De Beeldenaar*, March/April 2014, 38th Year, No. 2, p. 67-70 (The Netherlands) and in *Flash Medailles*, Januar/Februar/March/April 2015, 19th Year no. 1-60 (Belgium).

¹ Alram, Michael, Günther Dembski, Roswitha Denk and Heinz Winter: *Meisterwerke des Münzkabinetts*, in series *Kurzführer durch das Kunsthistorische Museum, Band 10*, ed. Sabine Haag (Milano-Vienna: Kunsthistorisches Museum, 2009), pp. 182-185.

² Virgil, *Aeneid III*, p. 56-57. Remark: "Quid non mortalia pectora cogis, auri sacra fames" (What are you not doing the hearts of men, cursed hunger for gold). Ref. Bernd Kluge, *GOLD Giganten, das grosse Gold in der Münze und Medaille*, pp. 9 (ISBN978-3-88609-689-3).

Mysterious Countermarks on 16th-18th Century European Coins

Robert Ronus, NI #LM139

I have always been fascinated by counterstamps and countermarks. They can be found on the coins of many European coins of the early modern period. Most were to confirm the value of a coin when plagued by imitations and forgeries with lower silver content or to increase the value of a coin at a time of inflation.

I am also always confused about the difference between countermarks and counterstamps. According to the Standard Catalog of German Coins, a countermark might be considered similar to the hall mark applied to a piece of silverware and guarantees the quality and value of a coin in the same way as the silversmith assures the quality of his piece. Countermarks are generally applied singularly and in most cases indiscriminately on either side of the "host" coin. Counterstamped coins, on the other hand, are more extensively altered, with the coin being struck between new dies as if it were a blank planchet. Using this definition, the coins in this article were countermarked, not counterstamped.

Münz Zentrum Rheinland, based in Solingen-Ohligs, a town in the state of North Rhine-Westphalia, offered a collection of 320 coins with countermarks from all over the world from the J. van der Dussen Collection in their May and September 2015 auctions.

Some of the countermarks offered are well known: Greek countermarks on 19th century Turkish coins because of the shortage of low denomination Greek coins; the head of George III of England counterstamped on a Mexico City 8 reales, also due to a local coin shortage; countermarks on 17th century Portuguese coins to increase their value; the canton of Berne (Switzerland) arms counterstamped on a French 18th century ecu; Maltese coins with 2 or 3 countermarks to reflect successive devaluations; necessity coins of Transylvania; coins of various German states countermarked in the chaotic and inflationary Kipper period. There were also many countermarked coins from outside Europe, particularly from Brazil and the Portuguese colonies, which are probably familiar to specialists in these series.

However, there were other much more obscure European countermarks. Here is an undated copper soldo of Odoardo Farnese, Duke of Parma (1622-46), with what the catalog describes as a doge's hat countermark (Auction 174, Lot 2549):



Obv.: • ODOARD • F(arnese) • DVX • V (=fifth). Crowned 5-field arms of 6 lis (Farnese) and divided bar (Austria) & diagonal bars (ancient Burgundy) qtrd., in center Papal gonfalone with crossed keys and shield with Portugal-Braganza arms (5 small

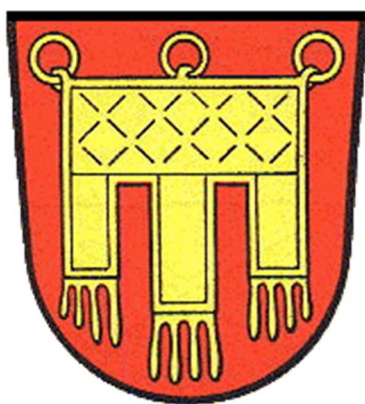
shields bearing 5 bezants), below • A • • A •. (= Agostino Agnani, mm, 1624-36). Rev.: S ILIARV S • P • PARMAE. St. Ilarius seated facing l., holding crook and book, doge's hat c/m at rt.; in exergue SOLDI. 27.5 mm 4.54 g. CNI IX, pp. 505-6, 97-107v.

St. Hilary (or Ilarius) is the patron saint of Parma. He was Bishop of Poitiers in France in the 4th century. A leading theologian, he was known as the Hammer of the Arians, a heretic Christian sect.

I was able to dig up some information which appears to relate to this countermark. In 1636 during the war in Italy between the French and Spanish forces, Parma found itself in serious financial straits. They decided to strike copper soldi with an official value of 40 soldi, sesini with a value of 20 soldi and quattrini with a value of 10 soldi, with the promise to change the value to the real value when the situation changed. When hostilities ceased in the Parma area a proclamation was issued on February 17, 1637, ordering the reduction in value to a soldo, a sesino and a quattrino with a countermark, respectively, of a gonfalone (a heraldic banner), a crown and a rosette, all struck on the reverse next to the Saint. This would mean that the countermark described by the auction house as a doge's hat should be a gonfalone.

The German town of Herrenberg has a gonfalone as its coat of arms.

The Papacy also had a gonfalone, the flag of the Papal States during the Renaissance and a symbol of the Roman Catholic Church. The office of the Gonfalonier of the Church was originally intended to function as its bearer. It became the highest role the pope could grant to a layman, as demonstrated by several of its holders having been kings. Ottavio Farnese, Duke of Parma (1547-86) and grandson of Pope Paul III was named Gonfalonier of the Holy Roman Church in 1560 and the gonfalone with the crossed keys of St. Peter was added to the Duke's arms.



Herrenberg



Gonfalone of Pope Boniface VIII

Compare these with the enlarged countermark on the Parma coin. This countermark is not very clear but it could be a gonfalone. I would be interested if any reader can throw more light on this.

Another interesting coin is a 1694 Reale from Sardinia, ruled by Carlo II of Spain at the time, with what appears to be a star countermark. (Auction 174, Lot 2551):



Obv.: CAROLVS II • R • SPARVM •. Bust r. dividing C (Cagliari mint) over I (value) & star, breaking out of circle. 5-pointed star c/m on face. Rev.: INIMICOS • EIVS • DESTRVAT (He destroyed his enemies) • 1694 •. Foliated cross in quatrefoil. 18.5 mm. 2.22 g. CNI II, 466, 60v. Heiss II, p. 425, 6v.

I have not been able to find out anything about this countermark.

Another more recent countermark about which I could find nothing was a French issue, a Louis XVI 1788 sol with a B countermark (Auction 174, Lot 2501). The coin is in poor condition but the countermark is clear.



Obv.: (illegible LVD • O • VI • D • GRATIA Bust l., at neck W (= Lille mint), B c/m on neck. Rev.: (illegible FRANCIAE ET) NAVARR (illegible AE REX.17) 88. Crowned royal arms (3 lis). Cu. 29.5 mm. 10.39 g. Coin: Gad. 350. Dup. 1714. Ciani 2194. Droul. (1987) 612. KM 578.16. No information on c/m.

Next, I will mention a countermarked coin which appeared in the May auction (Auction 173, Lot 2750). The coin is a 1533 Ferding of Walter von Plettenberg, Master of the Livonian Order of Knights (1494-1535), struck in Reval (today called Tallinn, the capital of Estonia). The Livonian Knights, the Order of the Brothers of the Sword, was founded in 1202 with the pope's permission as a permanent military body in Livonia (most of modern Latvia and Estonia) to protect the church's conquests and forcibly to convert the native pagan tribes to Christianity. This they did with considerable violence

and acquired substantial lands for themselves but eventually were challenged by other powers. After a decisive defeat by troops of Muscovite Russia in the Battle of Ergeme in 1560, the Order was secularized and its territories divided up. This coin has a countermark of the Bishopric of Dorpat (today Tartu in Estonia). The bishop at the time was Johannes VIII Bey Gellinghausen (1529-43).



Obv.: ★ SALVA o o NO(s) o CRIS (save us, O Christ). Dorpat c/m (crossed key of St. Peter and sword of St. Paul) on Madonna and child over quartered arms of Order (cross) and Plettenberg family (divisions per pale, checky & plain), breaking out of pearl circle. Rev.: ★ MONETA o NOV o REVALIENS. 1533 over Order arms (cross) in pearl circle. 24 mm 2.78 g. Coin: Dav. EB 27v. Fedorov 129 v. Neumann 217b var. Haljak 148/28v. No information on c/m.

Finally, there was another interesting countermarked coin, not from the van der Dussen Collection, in Münz Zentrum Rheinland's January 2016 auction: an undated patard (or stuiver) of Philip the Fair of Burgundy (1482-1506) with a countermark attributed to the city of Kampen (Auction 175, Lot 2443). Münz Zentrum described the coin as being struck in Namur. This is a mistake. It was struck for Flanders and has the lis mintmark of Bruges. Here is a detailed description:



Obv.: PHS DEI GRA ARCHIDVC AVST DVX BG CO F(landers) Kampen (?) arms c/m (city gates) on qtrd. arms of Austria (horizontal bar), modern Burgundy (lis), ancient Burgundy (diagonal bars) & Brabant (lion) with Flanders escutcheon (lion). Rev.: SIT.NO_MEN.DNI_BENE_DICT (blessed be the name of the Lord) lis (mm of Bruges) Long floriated cross over quatrefoil with lis (mintmark) in center, breaking out of circle. AR 27 mm. 2.45 g. Coin: Vanhoudt 152BG (8th issue). v. G/H.120.5a. de Mey N PB 343 (type 133), de Mey Flandre 600v. I have not found a reference for the coin with c/m.

The coin was struck between 1499-1503. As stated above, Münz Zentrum Rheinland described the countermark as the arms of Kampen and suggest the coin may have been countermarked as valid coinage during the siege of Kampen in 1578. The city supported Spain in the Dutch revolt against Spanish rule. An army of the Netherlands Estates led by George van Lalaing, count of Renneberg, laid siege to the city on June 25, 1578. Kampen surrendered on July 20.

Hugo Vanhoudt has told me there is no written evidence to support the countermark as being from Kampen and that another possibility is Tournai, which was besieged by Charles V's Imperial Army in 1521.

An Antwerp dealer, Moneta Pauwels, recently offered the following coin on e-Bay, described as a Spanish Netherlands patard (actually, it seems a Philip the Fair issue) with a countermark from the 1521 siege of Tournai. This countermark looks very similar to the one attributed to Kampen.



Image courtesy of Pieter Pauwels

This countermark is listed under Tournai in de Mey's book on countermarks (14/IV/1, picture 369). De Mey comments: "Countermark 369 is only found on the patards and double patards of Philip the Fair and Charles V. People have tried to attribute this mark to the town of Kampen but this hypothesis has since been rejected by Dutch numismatists. It could be that this countermark dates from the siege of the town of Tournai in 1521. We know that siege coins were made there. Besides the place and the period lend themselves perfectly to this attribution, especially since the tower is the emblem of the town."

While coins in those days could circulate for a very long time in worse and worse condition, it does seem more likely that a coin struck in Bruges between 1499-1503 would be found in nearby Tournai (50 miles from Bruges) in 1521 than in the more distant Kampen (200 miles) in 1578. I therefore conclude that Münz Zentrum Rheinland's attribution is wrong and that the countermark is that of Tournai.

I would be very interested if any reader can provide further information on any of these countermarks.

References:

- Ciani, Louis. 1926. *Les Monnaies Royales Françaises de Hugues Capet à Louis XVI*. Paris.
- Corpus Nummorum Italicorum, Volumes II & IX*. Bologna: Arnaldo Forni reprint of original Rome edition, 1910-45.
- Davenport, John S. 1996. *East Baltic Regional Coinage A.D. 1425-1581*. Dallas: Numismatics International.
- De Mey, Jean René. 1986. *Les Monnaies des Comtes de Flandre (1384-1556)*. Brussels.
- . 1987. *Répertoire de la Numismatique des Pays d'EnBas (1419-1794)*. Brussels.
- . 1989. *Les contremarques sur les monnaies*.
- Droulers, Frédéric. 1987. *Répertoire général des Monnaies de Louis XIII à Louis XVI (1610-1792)*. Paris: Editions Copernic.

- Duplessy, Jean. 1989. *Les Monnaies Françaises Royales de Hugues Capet à Louis XVI, Volume II (François I à Louis XVI)*. Paris: Maison Platt & A.G. van der Dussen (Maastricht).
- Fedorov, D. 1996. *Coins of the Baltic Coast, 13th-18th Centuries*. Tallinn.
- Gadoury, Victor. 1986. *Monnaies Royales Françaises, Louis XIII à Louis XVI (1610-1792)*. Monte Carlo.
- Haljak, G. 1993. *Estonian Coin Catalogue*. Tallinn.
- Heiss, Alois. 1867. *Descripcion General de las Monedas Hispano Cristianas desde la Invasion de los Arabes*. Madrid & Paris. Reprint 1975, Madrid: Juan R. Cayon.
- Krause, Chester L. et al. 1997. *Standard Catalog of World Coins 1701-1800* 2nd Edition. Iola, Wisconsin: Krause Publications.
- Neumann, E. 1995. *Die Münzen des Deutschen Ordens in Preussen, Livland und Mergentheim, deren weltliche Nachfolger die Herzogtümer Preussen, Livland und Kurland sowie die Gepräge der baltischen Geistlichkeit, ca. 1219-1801*.
- Nicol, N. Douglas et al. 2011: *Standard Catalog of German Coins 1501-Present*, 3rd Edition. Iola, Wisconsin: Krause Publications.
- Van Gelder, H. Enno & Hoc, M. 1960 and Supplément 1964. *Les Monnaies des Pays Bas bourguignons et espagnols 1434-1713*. Amsterdam.
- Vanhoudt, Hugo. 2015. *The Coins of the Burgundian, Spanish and Austrian Low Countries and of the French and Dutch Periods*. Heverlee.
- Wikipedia



Salzburg Coins with Die Numbers

Robert Ronus, NI #LM139

Numismatic experts often spend considerable time on die studies, trying to identify how many different dies were used to strike varieties of a certain coin. Paris von Lodron, Archbishop of Salzburg (1619-53) made it easy for one of his coins, a 1623 Taler. The die number was noted on the coin.

Here is a 1623 Taler which actually has both a die number (2) and a later 1681 counterstamp on the reverse.



Obv.: ❖ PARIS • D ❖ G ❖ ARCHIEPS • SAL • S ❖ A ❖ L ❖ (legate of the Apostolic See). Cardinal's hat over 3-field arms (Salzburg arms (lion rampant & horizontal bars, divided) over family arms (lion rampant) (stops are diamonds). Rev.: SANCTVS • RVDBERTVS • EPS • SALISB ❖ 1623. Seated saint holding salt cellar in rt. hand & crozier in left, at rt. Salzburg c/m (16S81 over 2-field Salzburg arms (lion rampant & horizontal bar, divided), at rt. of throne 2 (die number), breaking out of circle. AR. 39.5 mm, 29.57 g. Zöttl 2088.14. C/M: de Mey C/M 10/1/2, c/m 354. Coin without c/m: Dav.3497. Probszt 1193. Zöttl 1468. KM 61.

You have to look carefully to see the die number 2 on the right of the throne. It is crudely and faintly cut. When I first saw it, I thought it was a horrible old collector's mark. However, Zöttl records it as a diemark. The 1623 Taler was apparently struck with 7 different dies since there are coins bearing the numbers 1 through 7. The differences are minimal.



The 16S81 countermark comes from the so-called Second (or small) Kipperzeit. The first Kipperzeit was the period of high inflation and monetary devaluation and chaos which lasted from 1618 to 1623, during the beginning of the Thirty Years' War. From about 1675 there was another period where parts of the Holy Roman Empire became increasingly infected by substandard coinage struck by a variety of mints, although it never got completely out of hand as in the first Kipperzeit. To counter this, in 1681 the Archbishop of Salzburg, Max Gandolph Graf von Kuenburg (1668-87) decreed that all Guldiner and 1/2 Guldiner circulating in Salzburg should be counterstamped to guarantee their value, for a fee of 1 Kreuzer for Guldiner and 2 Pfennig for 1/2 Guldiner. This is the counterstamp on the reverse. Due to the fee, only a small number of coins were submitted and the order was repealed in 1682.

References:

- Bruce, Colin R. et al. 2008. *Standard Catalog of World Coins 1601-1700*, 4th Edition. Iola, Wisconsin: Krause Publications.
- Davenport, John S. 1974. *European Crowns 1600-1700*. Galesburg, Illinois.
- De Mey, J.H. 1989. *Les contremarques sur les monnaies*.
- Probst, Günther. 1975. *Die Münzen Salzburgs*. Bâle (Basel): Association Internationale des Numismates Professionnels (IAPN) and Graz: Kommissionsverlag Akademische Druck- und Verlagsanstalt.
- Zöttl, Helmut. 2009. *Salzburg Münzen und Medaillen 1500-1810, Band II*. Salzburg: (Dr. Winfried Frühwald Verlags und Auktionshaus).

 NI

Capture of Cartagena: Bronze Medal 1697**Fritz Rudolf Künker GmbH & Co. KG**

Translated by Alan Luedeking, NI #2282



1697 bronze medal of Mauger I, on the conquest of Cartagena by the French. Head of Louis XIV r. // Personification of Cartagena leans against palm tree; next to her a vessel spilling coins. 41.11 mm; 30.29 g. Betts 83; Divo 268. [Medina 236, *Medallas Europeas Relativas a América*, Buenos Aires, 1924.—translator.] Later striking. Extremely Fine.

Cartagena, today part of Colombia, was founded in 1533 by the Spaniards. The city developed quickly into an important traffic and trade center. On the 13th of April 1697 the pirate De Pointis, in the employ of the French arrived and bombarded Cartagena for two days, until entry to the city was afforded him. He plundered a large quantity of silver to which the reverse of this medal alludes.

Fritz Rudolf Künker GmbH & Co. KG, Osnabrück, Auction 282, lot 4620, 28 September 2016. Images copyright Lübke & Wiedemann, Stuttgart.

NI

Ludwig II of Hungary: Silver Medal (1526)

Fritz Rudolf Künker GmbH & Co. KG

Translated by Alan Luedeking, NI #2282



Fritz Rudolf Künker GmbH & Co. KG, Osnabrück, Auction 281, lot 2164

Ludwig II. 1516-1526. 1526 silver medal, unsigned, on his death in the battle at Mohacs. Bust of the king with hat and draped chain of the order and his wife Maria, sister of Karl V, facing each other, underneath a cartouche with five lines of text: LVDO : VNGAR : BOHE : QVE / REGIS • ET • MARIÆ • RE / GINÆ • DVL CISS • COIV / GIS • AC • PROCES' / IN • FLAN // Depiction of the battle, underneath a cartouche with six lines of text: LVDO : HVNG : BOEM : ZC • REX / ANV : AGENS • XX • IN • TVRCAS / APVD • MOHAZ • CVM • PAR / VA • SVORVM • MANV • PV / GNAS • HONESTE / OBYT • M • D • XXVI. 45.16 mm; 28.36 g. Slg. Horsky 727 (therein in Bronze); Domanig 698. RR Struck original of the nicest conservation. Fine patina, extremely fine choice specimen. This piece from the auction of Münzen und Medaillen GmbH Germany 25, Stuttgart 2007, Lot No. 2230.

In the second half of the 15th Century, the Kingdom of Hungary under Mathias Corvinus experienced a bloody time. The state had risen to a significant political force in European polity and formed a buffer zone between the Holy Roman Empire and the expansive westward-oriented Ottoman Empire, which had through several campaigns in the Balkans augmented its land and power since the late 14th Century.

Ludwig II Jagiello, born 1506, while still a one-year-old, was crowned king of Hungary in 1508, and king of Bohemia the following year. Yet he only ascended to the throne after the death of his father Wladislaus II in 1516 while still under guardianship as a minor. The betrothal in 1522 of Ludwig with Princess Maria of Castile, a granddaughter of Emperor Maximilian I, and the marriage the year before of her brother Archduke Ferdinand with Anna, Ludwig's sister, bound together the kingdoms of Hungary and Bohemia with the House of Habsburg through these personal unions. Yet fate soon put an abrupt end to the promising future of the young king. After the Ottomans' successful foray in 1521 into the area between Save and Donau, they pushed forwards towards Hungary in 1526. On the 29th of August Ludwig and his troops, clearly inferior in numbers, equipment and tactics, stood up against his opponents to do battle. After less than two hours the battle was decided, ending in a crushing defeat for the royal army. They lost not only nearly all of their foot soldiers but also a substantial part of their cavalry and many high ranking aristocratic members of the leadership staff. Also Ludwig II lost his life, drowning as he crossed a flooding stream during the retreat.

The outcome of the battle at Mohacs gave the Ottomans not only a convenient base for their further military expeditions but also led to far reaching political changes. After the death of Ludwig II, the Bohemian crown of Wenceslas and the Hungarian holy crown passed to his brother-in-law, Archduke Ferdinand of Austria. The Hungarian territory split up over time into three power zones. The Western part was ruled by the Habsburgs; the middle zone was ruled by the Ottomans, while the eastern part, together with the state of Siebenbürgen (Transylvania), fell under the control of the house of Zápolya, which in 1526, in competition to the House of Habsburg claimed the Hungarian throne and only relinquished their claim to it in 1570. The formal ruling might over all of Hungary was only achieved by the House of Habsburg in 1699, with the peace of Karlowitz. The end of the Austro-Hungarian double monarchy only ended in 1918 with the abdication of the last Habsburg king and emperor.

Fritz Rudolf Künker GmbH & Co. KG, Osnabrück, Auction 281, lot 2164, 27-28 September 2016. Images copyright Lübke & Wiedemann, Stuttgart.

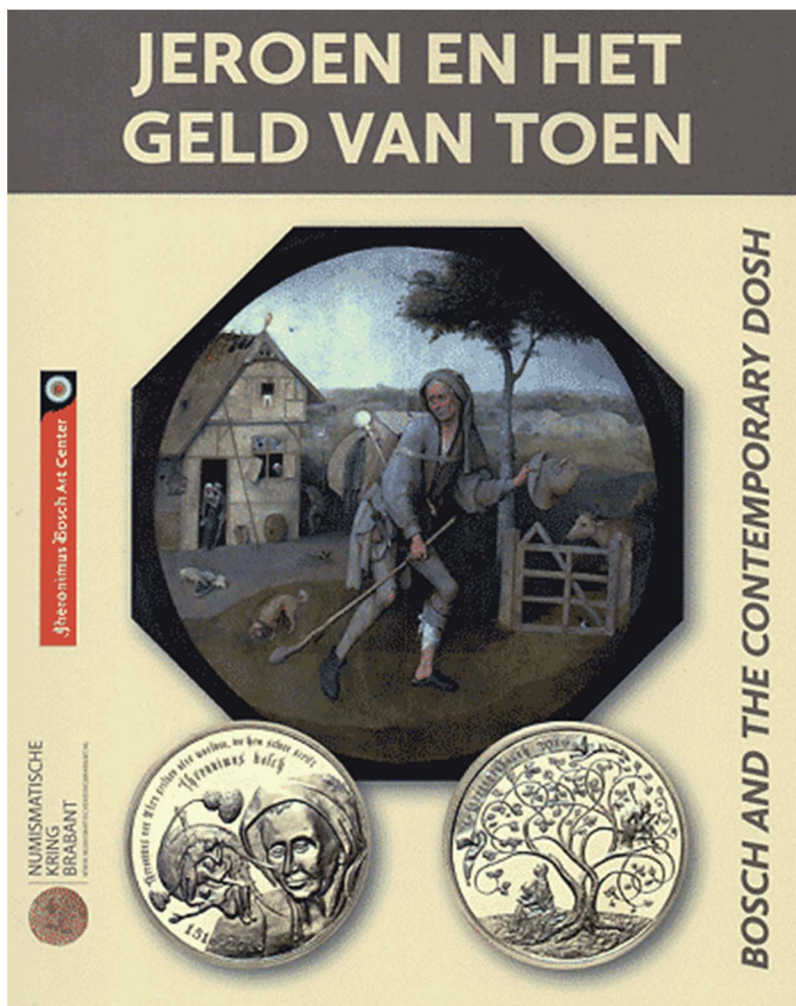
NI

Book News and Reviews

Bosch and the Contemporary Dosh

Bosch and the Contemporary Dosh written by Jos Holland, Jan Blok & Bert van Beek, Theo Nissen, Geertje de Kort, Arjan Senden, Lei Lennaerts and Ed Hoffman. Editorial by Nik de Vries and editing by Jo Timmermans. Published by Jheronimus Bosch Art Center, 1 December 2015. Paperback, premium quality paper printed in color, 84 pages, size 8" x 10", ISBN: 978-90-817833-1-6. Price: 15 EURO and 11.50 EURO for postage and packing. To order: info@heronimusbosch-artcenter.nl and stating name, address, and quantity.

Central to this book and the exhibition 'Jheronimus Bosch 500' is a remarkable document from 1498. It is a monetary decree in which the then ruler of the Netherlands, Emperor Maximilian of Austria determined which coins were valid and which were not, and set their mutual exchanges rates. That money and art go together—and perhaps even cannot exist without one another—is proved in the chapters on the depiction of money and greed in art and as well as the design of coins and medals.

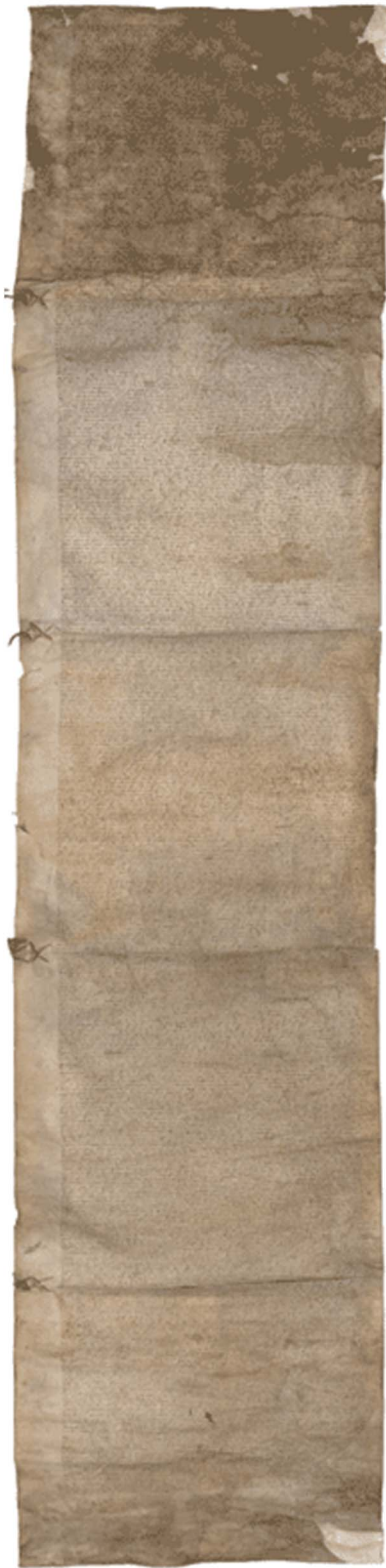


Thus the worlds of money and art, the Numismatic Circle Brabant (NKB) and the Jheronimus Art Center (JBAC), come together in this beautiful book that will surely retain its value.

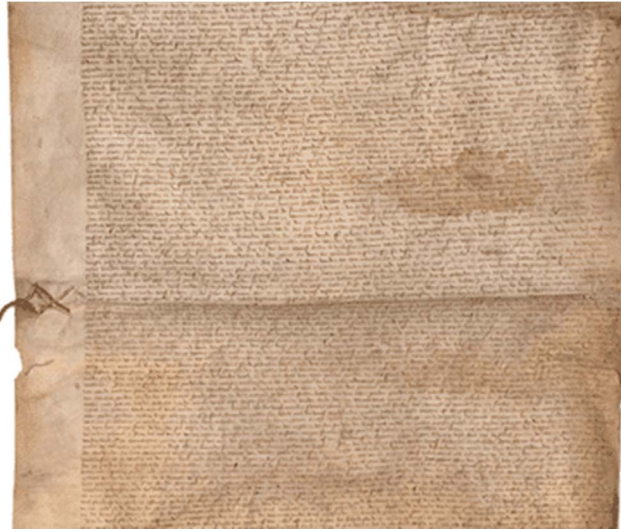
Eight authors, each with their own specialty and background give their views on topics such as money, value, pennies, greed and guilt. These different perspectives jointly deliver an excellent picture of money and valuables at the time of Bosch.

In chapter "Monetary Affairs in the Days of Jheronimus Bosch" by Jos Holland matters are defined as:

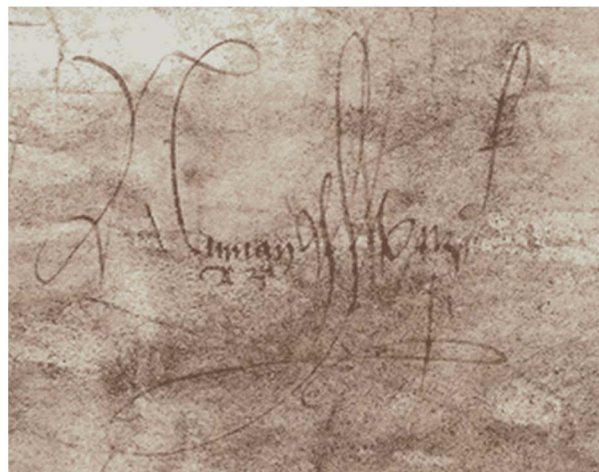
I - Monetary Reforms Union, II - Comparative Value of the Coins, III – Government Finances in the Days of Jheronimus Bosch, IV - Decreasing Government Debt, V - Coin Functions.



Monetary Decree 1498
size 2.98 × 0.7 meter



Cord binding; nail holes



Signature of Maximilian

In “Looking at Coins from the Days of Jheronimus Bosch” by Jan Blok and Bert van Beek they briefly summarize the coins that were in circulation in 's-Hertogenbosch by the end of the 15th and early 16th century in the Burgundian Netherlands and coins from outside the Burgundian Domains.



Schautaler

On the banner the imperial emblem of the double eagle of Maximilian bearing on his chest the coat of arms of Austria. On the horsecloth the imperial eagle and the briquettes as part of the insignia of the Order of the Golden Fleece are distinguishable. In the inner circle are the coats of arms of Hungary, Aragon-Naples, Dalmatia, Portugal, Bohemia, England and Austria. The outer ring shows the arms of the Austria-Hungarian hereditary lands: Zeeland, Luxembourg, Limburg, Artois, Lorraine, Holland, Brabant, Flanders, Burgundy, Lower Austria (5 eagles), Styria, Carinthia, Tyrol, Swabia (3 lions), Habsburg, Carniola, Upper Alsace, Austria (or Enns and Cilli in Slovenia).



In the chapter “Money and purchasing Power in the Days of Jheronimus Bosch” the author Theo Nissen gives a view of the contemporaneous living standard on the basis of devaluations and revaluations, wage level and prices.

A standard family of a trained worker had an effective spending power of 39 plak per day. This means he would spend 54% of his daily income on food. To this we could add 8 plak for clothes and shoes, 5-1/2 plak for housing an additional 35%. The discretionary income would be 4-1/2 plak.

A trained laborer had more room for improving his living conditions than in our example, or he could save some of his money. However the untrained laborer, who had about 30% less income, would either be obliged to look for additional revenues or to be satisfied with a scantier diet, clothes and housing and tighten his belt. If we compare this budget with our modern spending patterns, the relative fragility of medieval existence is striking.

After three somewhat formal chapters about money and coins, the chapters 4 and 5 are dedicated to these subjects in relation to the paintings of Jheronimus Bosch. In the chapter 4 “Good and Evil in Monetary Affairs in the days of Jheronimus Bosch” Geertje de Kort gives a view on greed, stinginess, theft and deceit, reality: monetary guarantees and crimes. While Arjan Senden in chapter 5 revolves around the paintings by Jheronimus Bosch. Notions of debt, both material debt as well as psychological or ethical will be explored. Therefore he used the painting ‘Epiphany, blood sacrifices and heartbreak’ – Jheronimus Bosch (1497) which resides in the Museo National del Prado, Madrid.

On the occasion of the commemoration of the dying day of Jheronimus Bosch a medal in silver (925/000, 45.44 g / 12h/ 45 mm) and tombac (CuZn15, 37.98 g/ 12h/ 45 mm) was designed and struck by Lei Lennaerts, master-engraver. The article of the (silver) medal was published in NI Bulletin July/ August 2016. The production of the medal was illustrated by a film, which can be seen on You Tube:

<http://youtu.be/of7XOXEepAI>.



Gold 999/000, 80 g / 12h/ 45 mm/ 3 mm in palm wooden box



Gold medal with the Latin legend ‘*Vicesimo Die Iunii A.D. Duo Millesimo Sedecimo Hunc Nummum a Eo Ipse Sculptum Leonardus Lennaerts Primo In Auro*’ (On the 20th day of June A.D. 2016 this medal, sculpted by Leonardus (Lei) Lennaerts, was struck for the first time in gold).

With its many beautiful colorful illustrations of coins and paintings, this book is a joy to read. It also gives a glimpse into the life of those days.

A bonus for English language readers: all the text is also in English. And also the price may not preclude to buy the book and the medal (silver 77 euro/ tombac 30 euro and 24 euro for postage and packing).

Special thanks to Lei Lennaerts and Jos Holland for the help and cooperation.

Reviewed by Paul Oostervink, NI #2787

NI

The Coins of the Burgundian, Spanish and Austrian Low Countries and of the French and Dutch Periods, 1434-1830 by Hugo Vanhoudt

For a small country, the lands that more or less correspond to modern Belgium have a long, rich and complicated history. Caesar conquered a Celtic tribe called the Belgae in 57 BC. With the decline of the Roman Empire in the fourth century AD, the Franks, a Germanic tribe, took over and by 431 had established the Merovingian Dynasty controlling large parts of modern France and Belgium with its capital in Tournai, in modern Belgium. The Merovingians were succeeded by another Frankish dynasty, the Carolingians. Their most famous ruler, Charlemagne, created an empire that covered most of Continental Western Europe. In 800, Pope Leo III crowned him Emperor of the West. His feuding grandchildren split his empire into three vaguely north-south kingdoms, with modern Belgium being split between West Francia and the Middle Kingdom. As these kingdoms fractured the Counts of Flanders established a strong state with a very successful textile industry in north-west Belgium while the south-east, including Brussels, became part of the Duchy of Lorraine. There were other smaller states and cities with varying degrees of independence and also the powerful independent Bishopric of Liège.

In 1369 Philip the Bold, Duke of Burgundy (vast territories mainly in modern France) married the heiress to Louis II, Count of Flanders and became the ruler of Flanders in 1384. His grandson, Philip the Good (1419-67), expanded the Burgundian empire in Belgium and gained control of the southeastern areas, including Brussels, Namur, and Liège. His granddaughter, Mary of Burgundy, married Maximilian of Austria in 1477 and the Habsburgs gained control of "Belgium". Their grandson Charles would inherit Austria and the Burgundian territories including "Belgium" from his father and Spain and the Spanish Empire in the Americas from his mother, Joanna of Aragon. He would be elected Holy Roman Emperor in 1519 as Charles V.



When he abdicated in 1555, his huge empire was split. His brother Ferdinand took Austria and succeeded him as Emperor while his son Philip II took Spain and the Burgundian territories (including “Belgium”). Philip’s fervent Spanish Catholicism coincided tragically with the rise of Protestantism in northern Europe, including Flanders. Protestant rebels fought first for religious freedom and then for independence in the Eighty Years’ War. When a peace treaty was finally signed in 1648, the mainly Protestant north became the independent United Provinces (modern Netherlands) while the mainly Catholic south (roughly Belgium) remained under Spain as the Spanish Netherlands.

Under Louis XIV (1643-1715) France emerged as the most powerful state in Europe and tried to extend its rule into the Spanish Netherlands. Louis’ ambitions were opposed not only by the Spanish, but also by the Dutch and the English. As a result, “Belgium” was for much of the century a battleground between Louis XIV and the shifting alliances of his opponents. These struggles reached their climax during the War of the Spanish Succession (1702-1714), prompted by the death of the childless King Charles II of Spain. When this war came to an end with the Treaty of Utrecht, Philip of Anjou, Louis XIV’s grandson, was recognized as King of Spain but had to renounce his rights to the French throne. Furthermore, Spain had to give up its territories in the rest of Europe, with “Belgium” going to Charles VI, Holy Roman Emperor and Archduke of Austria, becoming the Austrian Netherlands.

In fact “Belgium” had already established a large degree of independence under the weakened Spanish rule of Charles II and this continued under the Austrian Habsburgs. With the outbreak of the French Revolution in 1789, the country rose up in revolt against the Austrians, and in 1790 independence was declared in the form of the United States of Belgium. However, the leaders of the new country were deeply divided among themselves, and the Austrians rapidly re-established control. Austria, however, soon found itself at war with the French Republic, and by 1795 the French had taken over Belgium. After the fall of Napoleon, the great Allied powers decreed that Belgium should become a part of the Kingdom of the Netherlands, ruled by the Dutch William of Orange. In 1830 Belgium revolted again and within a few months William withdrew. On 20 January, 1831, after centuries of external rule, Belgium was recognized as an independent nation. Nevertheless, the Belgians still chose a German prince, Leopold of Saxe-Coburg, to be their first king, under a constitution that significantly limited the power of the monarchy. Belgium has been a constitutional monarchy ever since.

This complicated but interesting history produced a complicated but interesting coinage. In 1434 Philip the Good of Burgundy introduced a single currency for all his territories. Over the next four centuries, “Belgium” would have coins struck by Burgundian dukes, Holy Roman Emperors, both Habsburg and Bourbon Spanish kings, an Austrian archduke and his wife, daughter of a Spanish king, a Bavarian duke appointed by Louis XIV, the short-lived United States of Belgium, Napoleon, a King of the Netherlands and finally the Kingdom of Belgium. Coins were struck in a number of different mints with some minor differences. In addition, all the wars produced many fascinating siege coins, in gold, silver, copper, lead and tin.

The first successful attempt to make sense of the coinage of the long period of foreign rule in one catalogue was *Les monnaies des Pays-Bas bourguignons et espagnols* by H. Enno van Gelder and Marcel Hoc, published in 1960. They also added an 11 page

Supplement in 1964. Research since then has brought to light more coins and more information.

One of the few people qualified to produce a comprehensive new, up to date book on the subject is Hugo Vanhoudt. Educated as a chemical engineer, followed by an MBA at the University of Leuven, Vanhoudt has had a successful international career in the chemical industry. He started collecting local coins at the age of 6 and eventually built up a major collection of coins from the Roman era until modern times. His collection of Merovingian coins was perhaps the finest ever assembled by a private collector. Mr. Vanhoudt is honorary president of the European Numismatic Society (EGMP), an umbrella group of 8 Belgian numismatic associations, after serving more than 13 years as either President or a member of the Board.

Vanhoudt's focus in recent years has been on the coinage of the Low Countries, especially from the unification of the coinage in 1434 till the creation of the Kingdom of Belgium in 1830. He has now translated his knowledge into a new book, *The Coins of the Burgundian, Spanish and Austrian Low Countries and of the French and Dutch Periods*. The Van Gelder and Hoc book has 244 pages. Vanhoudt's new book has 645 pages in a slightly smaller format. The book describes 923 coins, including the different mint varieties, with photographs of every type. It includes historical notes and detailed information on weights and metal content. Sample pages can be viewed on the website www.hugovanhoudt.be, where additions will also be posted.

For non-Dutch speakers, the historical notes are also given in English and French and there is a 3 language glossary of all the words used in the coin descriptions. The book includes a separate supplement with 2015 price estimates of all the types described in VF.

It is not surprising that Hugo Vanhoudt's book was the 2016 winner of the annual prize for numismatic literature awarded by the International Association of Professional Numismatists. In August he also received the 2016 Robert Friedberg award from the Professional Numismatists Guild. It is really an essential book for every serious collector or student of the coinages of the lands that make up modern Belgium. The book may be ordered directly from the author by email to vanhoudt.hugo@gmail.com. The price for U.S. residents is EUR 92 including shipping to the U.S.

Reviewed by Robert Ronus, NI #LM139